

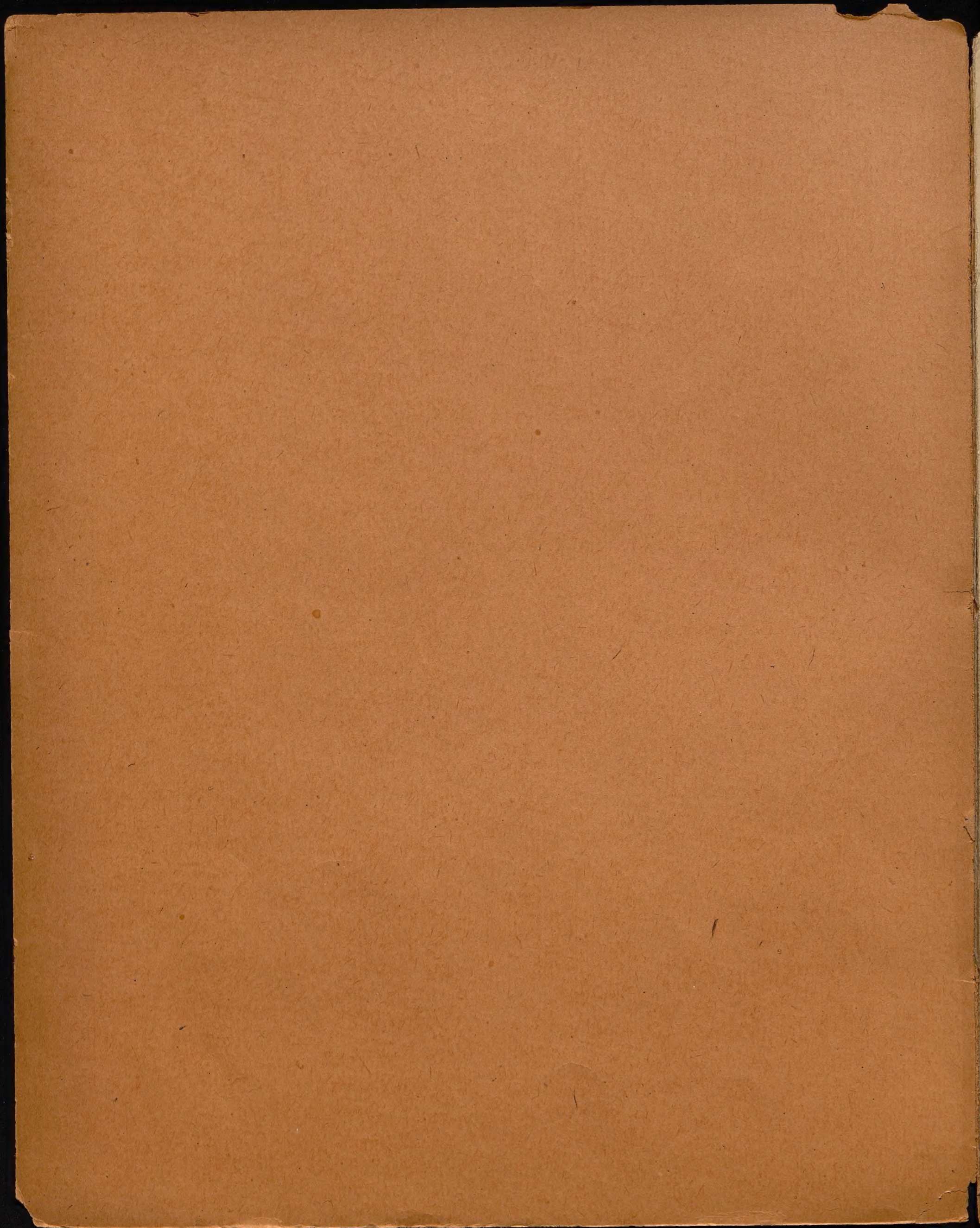


BIBLIOTHECA
UNIV. JAGELL.
CRACOVENSIS

10154

musicalia





La Consolazione.

UKOJENIE.

ROMANCE
MISE EN MUSIQUE
AVEC ACCOMPAGNEMENT DE PIANO
PAR

CASIMIR LUBOMIRSKI

et
accompagnement obligé du
VIOLONCELLO

PAR

MAURICE KARASSOWSKI.

OP. 49.

PRIX 60 COP.



Propriété des éditeurs.

VARSOVIE
GEBETHNER & WOLFF

Cracovie G. Gebethner & Co

Inst. Lith. de CG Röder G. m. b. H. Leipzig.



2 MARZ. 19. 4

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III Mms.



x 1954 nr 882

Ukojenie.

LA CONSOLAZIONE.

ROMANCE.

Violoncello.

Kaz. ks. Lubomirski, Op. 49.

Moderato.

dolce.

Moderato. dolce.

4

mf *f*

f *dimin.* *rall.* **a tempo.** 1

f *dimin.* *f*

f *riten.*

a tempo. 1

f

G. 4365 W.



K 1954 no 882

Violoncello.

1

f

ritenuto.

a tempo.

poco affrettando.

rallent. ad libitum col canto.

a tempo.

ritenuto.

a tempo.

dolce.

mf

ritenuto.

f

f

a tempo.

riten.

a tempo.

rallentando

morendo

Ukojenie.

LA CONSOLAZIONE.

ROMANCE.

Kaz. ks. Lubomirski, Op. 49.

Violoncello. Moderato. *mf* *dolce.*

Canto.

Pianoforte. Moderato. *p*

f *f* *dimin.* *rall.*

rall.

albi. J20.

a tempo.

a tempo.

Pian - gen - - do, an - co - ra ri - na - - scer suo - - le, la
 Srebrnej ro - - sy świe-ci łąza na listkach róż i sto - kro - - ci

a tempo.

Ped.

bel - la au - ro - ra, nun - - zia del so - - le; pian-gen - do, an-
 wschodzące - go gwiazda dnia kwia-ty i łązy o zło - - ci; ujdą mro - ki

Ped.

dimin.

co - ra ri - na - - scer suo - - le, la bel - - la au -
 pierzchnie cień gdy były - śnie po - ran - na zo - - rza, słoń - - ca zwia-

Ped.

dimin.

ro - - ra, la bel - - la, bel-la au - ro - - ra; E pur,
stun - - ka, zwia stun - - ka słoń - ca ho - - za; za nią tuż,

leggiere.

leggiere.
e pur con - du - ce se - re - - no il Dì. e pur,
za nią tuż po - god - ny wstanie dzień, po - god - ny dzień, za nią tuż.

ritenuto. *f* *ritenuto.* *rallentando e rubato.*
e pur con - du - ce se - re - no il Dì, e pur con - du - ce se - re - no il
za nią tuż po - god - ny wstanie dzień, tuż za nią wsta - nie po - god - ny

ritenuto. *rallentando.*

a tempo.

f

a tempo.

Di ! —
dzień!

a tempo.

rall.

La - gri-ma, fa-ta se-re - - na, la - gri-ma, fa-ta se-re - - na,
 W du - szy mej pełnej zwątpie - - nia świt od-blaskiem promie - nie - - je,
 a tempo.

può da quest' a - ni-ma fu - gar, fu - gar la pe - - na;
 no-we w niej budząc pragnie - nia i błogich dni na - dzie - - je;

la - grima, fa-ta se-re - - na, la - grima, fa-ta se-re - - na,
 wdu - szy mej pełnej zwątpie - - nia świt od-blaskiem promie - nie - - je,

Red. *Red.*

può da quest' a - - ni-ma fu - gar, fu-gar la pe - - - na, la
 no - - we pra - gnie - nia, no-we bu - dząc wniej na - dzie - - je. Speł-

ca - ra lu - ce, ca - ra lu - ce, la ca - ra lu - ce che
 nio - ny cud, po dłu - giej no - cy ju - trzen - ki ży - cia po -

m'in - va - ghi, la ca - - ra, la ca - - ra, la
 wi - tam wschód, speł - nio - ny cud, speł - nio - ny cud, ju -

ritenuto.

ritenuto. *rall.*

ca - ra lu - ce che m'in-va - ghi, la ca - ra lu - ce che m'in-va - ghi!
 trzen - ki ży - cia po - wi - tam wschód, ju-trzen - ki ży - cia po - wi - tam wschód!

ritenuto. *rall.*

a tempo.
poco affrettando.

a tempo.
poco affrettando.

La - gri-ma, fa - ta se - re - na, può da quest' a - ni - ma fu - gar la
 Wdu - szy peł - nej u - tra - pie - nia, wmej du - szy świt od blaskiem pro - mie -

a tempo.
poco affrettando.

rall. *ad libitum.*

ritenuto. *rall. ad lib.*

pe - na, può da quest' a - ni - ma fu-gar, fu - gar la pe - na! la
 nie - je, no - we wniej budząc, no-we budząc u - ro - je - nia! speł-

ritenuto. *rit. ad lib.*

a tempo.

a tempo.

ca - ra lu - - ce che m'in-va-ghì, la ca - ra lu - ce che m'in-va -
 nio - ny cud, speł - nio - ny cud, ju - trzenki zy - cia po - wi - tam

a tempo.

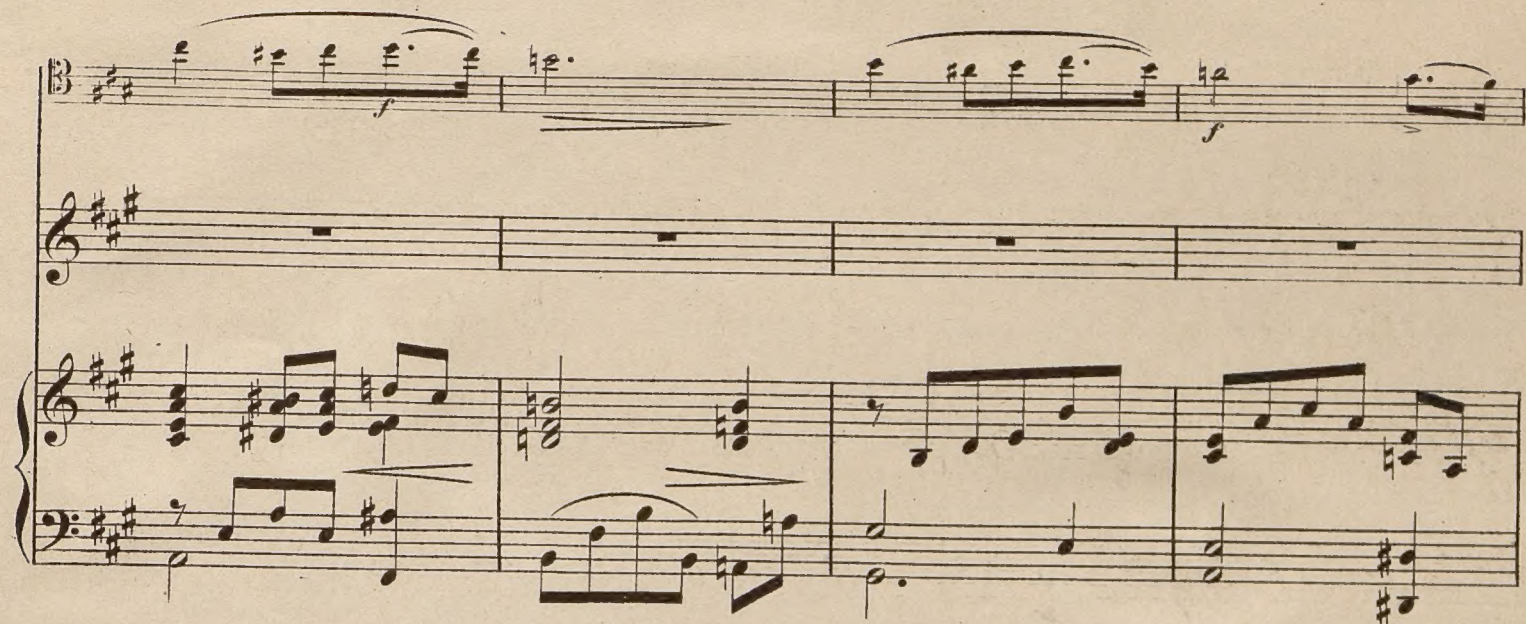
ghì, la ca - ra lu - - ce che m'in-va-ghì, la ca-ra lu-ce,
 wschód. speł - nio - ny cud, po dłu-giej, po dłu - giej no - cy po-

ritenuto. *a tempo.* *dolce.*

ritenuto. *a tempo.*

ca - ra lu-ce che m'in - va - ghì.
 wi - tam ży-cia no - we - go wschód.

ritenuto. *a tempo.* *dolce.*



The first system of musical notation consists of three staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). It contains two measures of music, each with a slur over a group of eighth notes. The middle staff is in treble clef with a key signature of two sharps and contains two measures of whole rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It contains two measures of music, each with a slur over a group of eighth notes in both hands.



The second system of musical notation consists of three staves. The top staff is in bass clef with a key signature of two sharps. It contains two measures of music, each with a slur over a group of eighth notes. The middle staff is in treble clef with a key signature of two sharps and contains two measures of whole rests. The bottom staff is a grand staff with a key signature of two sharps. It contains two measures of music, each with a slur over a group of eighth notes in both hands. The tempo markings *ritenuto.*, *a tempo.*, and *ritenuto.* are placed above the first, second, and third measures respectively.



The third system of musical notation consists of three staves. The top staff is in bass clef with a key signature of two sharps. It contains two measures of music, each with a slur over a group of eighth notes. The middle staff is in treble clef with a key signature of two sharps and contains two measures of whole rests. The bottom staff is a grand staff with a key signature of two sharps. It contains two measures of music, each with a slur over a group of eighth notes in both hands. The tempo markings *a tempo.*, *rallentando*, and *morendo.* are placed above the first, second, and third measures respectively. The first measure also has a *ritenuto.* marking above it.



